

American Art News

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A RARE MESSINA SOLD.

Announcement is made of the acquisition by an American collector of a rare portrait by Antonello da Messina, a famous Italian master of the XV century, for the reported price of \$100,000, from the Kleinberger galleries, 709 Fifth Ave., N. Y.

The subject is "A Young Patrician" of the XV century, with a landscape appearing in the background. It is a portrait of fine quality, and an important accession to the art treasures of a well known American connoisseur.

According to an art chronicler Antonello da Messina had a phenomenal and mysterious personality, and who, when well past 40, perhaps after contact with the greatest Venetians, discovered a genius for the elemental and significant in the art of painting that places him on a level with Piero della Francesca.

One of the artist's highest achievements is his "Saint Sebastian" at Dresden.

He is represented in the John G. Johnson collection of Phila., by portrait of a young man, a work characterized by breadth of design, and distinction in handling, and also by another portrait of a young man in the Altman collection in the Metropolitan Museum, which is supposed to be of the artist.

It is said that the portrait of "A Young Patrician" is the second one by Messina in a private American collection. Another important painting by the artist is his "Annunciation" in the museum of Syracuse.

AMERICAN CAMOUFLAGE.

A group of American painters, with Edwin H. Blashfield as president, have formed a corps modeled after the French "Camouflage," and are ready to put their art at the disposal of the Government. Their plan to use protective colors as a means of deceiving the enemy, has the endorsement of technical government experts. Ultimately the organization may number as many as 7,500.

Among the artists interested, are Edwin H. Blashfield, Abbott Thayer, George de Forest Brush, Barry Faulkner, William A. Mackay, J. Alden Weir, Herbert Adams, Daniel Chester French, Paul Dougherty, Cass Gilbert, Bertram Goodhue, and Francis C. Jones.

Ernest Peixotto, who is secretary of the "Appui aux Artistes," is also a member of the American Camouflage committee. In the beginning of the war, he and many other French painters enlisted as soldiers. The older men were detailed to make cartoons and posters. They soon turned their attention to making war supply depots, wagons, etc., invisible, by use of protective colors. Then they found that they needed the aid of the younger men, as in the actual execution of their plans, great danger was involved. Sometimes they erected false streets and roads to divert the fire of the enemy.

For purposes of organization, the committee wishes to announce its plans to the artists of America, and hopes for their hearty co-operation.

JURY FOR ARTS CLUB PRIZES.

The names of the juries in the National Arts Club patriotic competition for artists, poets and musicians of the United States have been announced.

The medal jury will be composed of the following artists: J. Alden Weir, Douglas Volk, Gardner Symons, Robert Aitken and J. Massey Rhind. The jury for the poetry award includes Joyce Kilmer, Percy MacKaye and E. J. Wheeler, and for the music award, Walter Damrosch, Reginald De Koven and Victor Herbert.

The competition will close May 21 and the prize winners will be announced on Memorial Day.

FOR BETTER ARCHITECTURE.

The Fifth Avenue Association purposes to reward with medals and diplomas owners whose buildings are considered the best of each year's new operations or alterations, and the contest for the reputation of having the finest structure on the finest avenue in N. Y. will start next year under the guidance of the committee on architectural harmony, of which Michael Dreicer is chairman.

Francis C. Jones, N. A., will soon go to Washington to serve on the exhibition committee of the American Federation of Arts. Mr. Jones is much interested in the recently formed "Camouflage" committee of which Edwin H. Blashfield is president.

WAR MAY AFFECT ART EXPORTS.

A special cable to the New York "Times" from Berlin says:

"To prevent further American purchases of art antiques, which have increased alarmingly since the outbreak of the war, the local society at Stuttgart of the General German Art Association has addressed a letter to the whole organization warning of the danger that an international clique of art dealers might use the distressed conditions of some German collectors to export antiques of art."

"Indeed," the letter continues, "it is reported that many such already have found their way to America via Sweden. While other countries, like Italy and France, long since prohibited the export, there is no law against it in Germany.

A DAVID FIGURE SOLD.

It is announced that a remarkable study from life in oil by Jacques Louis David, the leader of the French classical school of the early XIX century, is in the possession of Mr. George H. Bartlett, principal emeritus of the Massachusetts Normal Art School, Boston.

The figure is said to be painted from one of the models who doubtless posed for David's famous pictures, such as the "Oath of the Horatii," "The Death of Socrates," "Brutus," and "Leonidas at Thermopylae."

The work is of interest on account of its fine draughtsmanship, and is signed, but not dated.

Examples of David are rare outside of France. He is represented in this country by a portrait in the J. G. Johnson collection.

DAVIDSON BUYS A STUART.

Mr. H. P. Davidson, of the firm of J. P. Morgan & Co., has just acquired from the Ehrich Galleries the famous "Nutter Portrait" of George Washington, by Gilbert Stuart. The price is said to have been in excess of \$30,000.

The "Nutter Portrait" is so called because it was engraved by William Nutter, the famous English engraver, in 1798, the year before Washington's death. It was probably painted from life, being one of four portraits by Gilbert Stuart for which Washington actually sat.

The most famous of these is the "Atheneum Portrait" in Boston, which was never finished but which is regarded by critics as the best of the series. Next in importance is the full length "Lansdowne Portrait" which was commissioned by the Marquis of Lansdowne, and after that the "Nutter Portrait" just acquired by Mr. Davidson. The fourth work painted from life is the "Vaughn Portrait," bought by Mr. Thomas B. Clarke two years ago at the dispersal of the Harrison collection in Philadelphia.

The "Nutter Portrait" comes from England.

Mr. Davidson will give the portrait a place of honor in his new residence at Park Ave. and 69 St.

N. A. ACADEMY ELECTION.

The National Academy of Design, at its annual election on Wednesday elected Herbert Adams president, to succeed J. Alden Weir, who declined to serve for a third year.

By the election of Mr. Adams a sculptor becomes the president of the National Academy for the first time since 1874, when John Quincy Adams Ward held this position.

Herbert Adams, the new president, was born in Vermont in 1858, and attended the Institute of Technology, Worcester, Mass., the Normal Art School, Boston, and spent five years in the study of art in Paris.

Other officers elected were Howard Russell Butler, vice-president; Harry W. Watrous, corresponding secretary; Charles C. Curran, recording secretary, and Francis C. Jones, treasurer. Colin Campbell Cooper and E. Irving Couse were chosen as new members of the council.

The new academicians elected are three painters, two sculptors and an architect, all prominent in American art. The painters are Charles Rosen, De Witt Parshall and Ernest Lawson; the sculptors are Paul W. Bartlett and James E. Fraser, and the architect is Henry Bacon.

RECENT ACADEMY SALES.

Among the recent sales made at the National Academy Spring Exhibition, are recorded the following:

Harry F. Waltermann, "King Frost".....	\$1,000
E. L. Henry, "The Peddler".....	500
E. L. Henry, "Out in the Storm".....	500
Carle J. Blenner, "The Mirror".....	400
Dorothea Litzinger, "Flower Study".....	350
Ann Crane, "January".....	125
L. Newcastle, "Peonies".....	100
Total	\$2,975

ALLIED ARTISTS OF AMERICA.

The fourth annual exhibition of the Allied Artists of America will open with a private view on Wednesday afternoon, May 2, from three to seven o'clock, in the galleries of the Fine Arts Building, 215 West Fifty-seventh Street.

The hours of Varnishing Day will be from nine to twelve o'clock on Wednesday morning, May 2.

It is announced that the exhibition will be open to the public from Thursday, May 3, to the 26th inclusive.

PRIZES FOR ARMY AND NAVY POSTERS.

Prizes of \$500 for the best designs for posters to stimulate army and navy recruiting will be awarded by the committee on national preparedness, 10 Bridge St. One prize of \$250 is to be given for the best design for a navy poster, and a similar sum for an army poster design. Awards will be made by a competent board of prominent men. The competition closes April 30.

PAINTING SOLD FOR WAR FUND.

At the benefit performance for the aid of three French war relief funds, held at the Forty-fourth Street Theatre last Sunday evening, "Allies," a painting by Maud Earl, was sold to Stephen C. Millett for \$650.

BRONZE STATUE OF WASHINGTON

By Houdon
(From Cast)

To be presented by State of Virginia to England

STATUE OF TILDEN APPROVED.

The Art Commission of the City of New York has approved William Ordway Partridge's heroic size statue of Samuel J. Tilden, which is to be the central figure of the monument to his memory to be placed at Park Avenue Parkway and Thirty-fourth street. The monument is to be erected under the auspices of his executors.

Among the exhibitors at the Independent Artists Show at the Grand Central Palace is Irving Brokaw. Mr. Brokaw has been hard at work with his brush for the last two years here and in Paris and has hung at the exhibition two landscapes, one a Normandy scene, and another on Long Island.

SMITH STATUE PLOT ACCEPTED.

The Art Jury which rejected the memorial statue to Charles Allen Smith, the seaman who was killed in the occupation of Vera Cruz by the U. S. naval forces, reconsidered the matter recently and decided to permit the dedication of the site of the proposed monument in McPherson Sq., Kensington and Indiana Aves., Phila., and if some changes are made in the statue, it will probably be accepted by the Jury.

The Fine and Applied Art Exhibition of Designs for Interiors that has been on at the Elsie Cobb Wilson Galleries, 569 Fifth Avenue, will be at the St. Gaudens Studio at Washington, D. C., to May.

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EXHIBITIONS NOW ON

Paintings by Mary Cassatt.

An exhibition of twenty paintings by Mary Cassatt is now on at the Durand-Ruel Galleries, 12 East 57th Street, and will continue until May 5.

It is interesting to observe this group of pictures by Miss Cassatt, who occupies a foremost position among the women painters of this country. Her paintings of motherhood and children are widely known and have won deserved recognition at home and abroad. The present display covers quite an extended period of the artist's career, including early examples and other paintings of later date.

Among the early pictures may be mentioned, "Femme lisant dans un jardin," which reveals a young woman seated and perusing a paper in a garden, a work of fine quality, painted in 1880, and another example of the same period, "Femme à l'éventail," a young woman in pensive mood, holding a fan, formerly exhibited at the Chicago Art Institute.

A figure piece, "Jeune Femme cueillant un fruit," in which the green grass of the setting affords a contrasting note of color, was also displayed in Chicago.

"Fille tenant un petit chien," a little girl with a dog, painted in 1909 by the artist is an attractive example, and a still later figure work from her brush is "Femme et enfant vu de dos," rendered in 1913, one of her latest offerings.

A familiar picture is "Femme à sa toilette," which represents a young woman holding a hand mirror, an admirable example of the artist, and clever in handling and technique.

Of interest also is the "La Partie en bateau," a boating scene, painted with outdoor effect, but a trifle hard in color. The subject, however, is a departure from the usual figure work contributed by the artist.

At the present time Miss Cassatt is in France, and according to recent tidings plans to return to her villa, which has been occupied during war time by members of the British forces.

Salmagundi Club Exhibition.

The annual exhibition of Thumb-Box sketches, now on at the Salmagundi Club, 14 West 12 St., will close on Monday evening, April 30. The 533 small oils in this display are all by members of the club, each artist having the privilege of contributing four pictures. Three prizes were awarded, known as the Vezin, the Trumbull and the Porter prizes, and the winners of these awards were: C. H. Sherman, Carleton Wiggin and Warren Davis.

Among the noteworthy "sketches" must be mentioned: Edward Dufner's marines, altogether good; Bruce Crane's four characteristic pictures that are always "best-sellers"; Edward Volkert's landscapes with cattle; Ernest D. Roth's portrayal of autumn-tinted foliage; E. Irving Couse's Indian pictures; besides excellent examples of the work of Granville Smith, Charles C. Curran, W. Herbert Dunton, Charles P. Gruppe, John Ward Dunsmore, G. Glenn Newell, and many other well known artists.

Milch Gallery Exhibition.

The Milch Gallery, 108 W. 57 St., is holding an exhibition of 16 oils by Thalia Milllett, to May 5. This young artist paints in soft, low tones, and obtains excellent effects in her delicate portrayal of "Spring," and "Spring Morning," two attractive canvases. "Pear Blossoms" is on the same order, diaphanous and limpid in atmosphere, while in sharp contrast is "Winter Day," a snow-clad scene, good in composition and brushwork. The one example of flower painting, entitled "Peonies," has attracted much attention and is considered by some the best work in this display.

At Ferargil Gallery.

In the current art display at the Ferargil Gallery, 24 East 49th Street, Nancy M. Ferguson, Ethel Ellis de Turck, and M. Elizabeth Price are represented by paintings of animated street scenes, figure pieces and landscape. It is an interesting exhibition and varied in scope. There is vivacity in "A Gay Time," by Nancy M. Ferguson, and the artist's "The Red Parasol" is invested with light and shadow, color and people. "The Fruit Stand" in this group is the least successful, however, and rather garish in color.

The offerings of Ethel Ellis de Turck include "Rosamond," a full length figure, and "Dog Fu," an interior study, which is well rendered. Among the pictures by M. Elizabeth Price are a "Farm Scene," and "Hollyhocks," and "The Village Store." The exhibit will continue until May 7.

James McBey, who, in the course of a few years, has won a high reputation as an artist, has been commissioned to go to Egypt and Syria to work in the battle area on the same lines as those on which Muirhead Bone is working on the western front.

Folsom Galleries Exhibit.

Paintings of California by Paul Harvey are on view at the Folsom Galleries, 396 Fifth Avenue, through April 30. This is the first exhibition of Mr. Harvey's work in New York, and it is a pleasure to hail in this artist who paints *con amore* his native California, a possible successor to William Keith. The 21 oils shown in the present display reveal the soul of a man who has lived and dreamed in the romantic scenery of southern California, who is steeped in the atmosphere of the wonderful Montecito Valley with the sea on one side and mountains on the other. Hence such pictures as: "Montecito Valley" with its Eucalyptus trees in the foreground, and the silver-pink mountains in the background; "The Home of the Eagle," in which the vastness of sky and mountain is absolutely felt; "Majestic Oaks," dense with foliage against a mountain background; "Late Afternoon Sun" and "Mountain Pastures," both redolent of warmth and glowing sunlight; "In a California Garden," a veritable riot of color in which all the wealth, variety and beauty of California flowers and foliage are admirably rendered, and "Toro Canyon," full of the poetry of the Sierras. Two New England pictures, "Vanishing Snow" and "Winter Afternoon," stand out in bold relief against the brilliancy and sunlit scenes of the California series. Skillful brushwork allied to strength, directness and good composition, mark the work of this excellent colorist.

Prizes for Poster Designs.

The Municipal Art Gallery, 40 Irving Place, is showing poster designs for which prizes have been awarded by the National Committee for better films, affiliated with the National Board of Review of Motion Pictures. The object of the competition was a design for a special theatrical poster for motion pictures intended for the young, and therefore suggesting the types of pictures that appeal to the normal child.

The judges were Prof. Arthur W. Dow, Dept. of Art, Columbia University; Mrs. John W. Alexander, of the Arden Gallery; Paul Cornoyer, N. A.; Mrs. Howard S. Gans, Chairman of the National Committee for Better Films; and Miss Louise Connolly of the Art and Textile Museum, Newark, N. J. Library.

The prizes were won by Paul Romanowicz of Brooklyn, a student in the South High School, Brooklyn, and Pratt Institute Evening Course; and Miss Emelia A. Roelker, Brooklyn, a student of the Modern Art School, New York.

Drawings at Daniel Gallery.

The well known watercolor painter and pronounced modernist, A. Walkowitz, is showing at the Daniel Gallery, 2 W. 47 St., a series of 40 drawings illustrating the "Dance" of Isadora Duncan. These more or less nude representations of the dancer, some of them washed with color, are boldly drawn in firm, strong strokes, but give the impression of a gymnast or contortionist in strange poses that recall anything rather than the grace and beauty one associates with the art of Terpsichore. Indeed, Beauty, the soul of art, seems to be entirely absent from these conceptions of the dance, as indeed from too many of the fantastic pictures produced by the extremists of the day.

Brooklyn Museum Exhibit.

The Brooklyn Museum announces an exhibition of models of stage settings, and drawings and designs illustrating the scenic art of the theater from May 2 through June 3.

The initial and necessary proceedings in the designing of operatic and theatrical scenery is the preparation of a model in which the ultimate ideas of the designer are embodied. These original models will be the most important feature of the exhibition, in which many pictures and drawings will also be included. The Metropolitan Opera Company has loaned six models, and there are others for recent Metropolitan operas loaned by the designing artists.

English Sporting Paintings.

Arthur Ackermann & Son, 10 E. 46 St., are holding an exhibition of early English Sporting Paintings. The 14 pictures in this interesting display include some fine examples of the work of prominent XVIII and XIX century artists. "Hounds Running in Cover," by Richard Barrett Davis may be cited as the gem of the collection, and next in excellence, "The Meet at Chipstead Church," by Dean Wolstenholme, Jr., who is also represented by three other fine examples of his work. George Morland and his pupil Thomas Hand, in "The Gamekeeper," by the former, and "Partridge Shooting," by the latter, are also well represented.

A costume ball was held April 20 at the Grand Central Palace under the auspices of the Society of Independent Artists, in connection with their exhibition. The proceeds to be devoted to the American Red Cross. Greenwich Village was well represented.

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Other Important Sales

Objects of Art

Collection of the late Joseph B. Learmont of Montreal, many pieces of Lowestoft from the Collection of the late A. W. Essex of Newport, and consignments from others. Fine old English and Italian Furniture, old Silver, English and Chinese Porcelains, a small collection of Oils and Water Colors, and a very important Collection of Egyptian Antiquities and Predynastic Pottery of particular interest to Collectors and Museums. Now on Exhibition to the Sale on the Afternoons of May 2, 3, 4, and 5.

Collections of Books

The important Library of Autograph Letters and rare Books collected by Mr. Thomas Bell of New York City, and valuable literary property from others. Rare editions and extra-illustrated books, Original Drawings by Du Maurier, colored plates by Alken, Cruikshank, and Rowlandson, the excessively rare first issues of Irving's *Salmagundi*, scarce Americana, a collection of books on Decoration and Architecture from the Library of Paul E. Lindblad, and a collection of books on Music and Musicians. Now on Exhibition to the Sale on the Evenings of May 1, 2, 3, and 4.

Americana and rare Books in general literature. Scarce Confederate Imprints, Regimental Histories, Books on California and the West, and a Collection of Engraved Portraits and Views. On Exhibition from May 1 to the Sale on the Afternoons of May 7, 8, and 9.

Catalogues on Application

The Anderson Galleries

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NEW YORK

Ceramic Society of New York.

The annual exhibition of the Ceramic Society of Greater New York opened last Wednesday at the Natural History Museum, 77 St. and Central Park, W., to continue to May 9.

The collection on view comprises admirable reproductions of Peruvian ware, and some Japanese designs, also utilized for the table decorations displayed in this exhibit. The tables harmonize with the ware in every case, the color scheme of the flower or figure designs on the ware being reproduced in the painting of the table or in the table linen. Among the exhibitors are Dorothea Warren O'Hara, president of the society, Nina Hatfield and Georgie Pierce Unger.

City History Club Exhibit.

An exhibition of Public School pupils' work is being held at the N. Y. School of Applied Design for Women, Lexington Ave. and 30 St., to April 30. Note books, charts, manual work and other material prepared in the course of the current season, are supplemented with mounted photographs, in this interesting and instructive display which gives a good idea of what is achieved in the course of the year by the average Public School pupil.

NOTES OF THE ART WORLD.

Thomas Myers, Niagara's famous art collector, and former well known manufacturer, has offered to the City of Niagara Falls his celebrated art collection, on condition that the city build a suitable art gallery.

Important Examples of
OLD CHINESE PORCELAIN
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Independent Artists' Aim.

The Society of Independent Artists was organized in the late autumn of 1916. The great need of having the public see an expression of American art, as chosen by the artist himself has long been keenly felt. Heretofore there has always stood between the public and the artist a group of men known as the "Jury." This group seemed necessary to the average mind to discriminate and eliminate what was essentially ugly in art. But theory often expresses itself differently in its practical application, and so it has been here. It is very difficult for a group of men or women to agree on anything except good workmanship. The instant a picture expresses something unusual, it creates a diversity of opinion; especially if the technique which is chosen is original and aside from the usual methods employed. It takes more thought, more adjustment than the average jury can possibly give in time, as they are generally forced to choose from several thousand pictures only a few hundred to hang,—and this all within a day or two.

Therefore the group of artists who came together to create the Society of Independent Artists wished to establish an organization in America which would permit the artist to come into direct touch with the public without any interference.

The directors are chosen by the members and anyone who pays for a space of hanging and exhibits, thereby becomes a member. The freedom of exhibiting eliminates all responsibility from the directors. Until the show opens, they know no more than the public that will attend the first night what will be seen. As a prominent N. Y. lawyer said, it was "democracy run riot." It shows the tremendous faith of the organizers in the sincerity of the artists as a group. "At one bound," to again quote, "the body of artists or its leaders for it, has unfettered itself from the most binding of all chains,—prejudice."

That the directors were justified, the present exhibition proves. Its true value will only be felt as the years go on. It is the hope of the directors that the Society of Independent Artists in America will be the shelter, as it has been in Paris, of some of the greatest spirits, which in time won recognition by everyone, but who for years had only the "Société des Indépendants" open its doors to them. It was from the walls of conglomeration that the discriminating critic and searcher after the beautiful and original in art, could bring forth to the waiting but less discriminating public what he had found. But without freedom of exhibition these men would have passed by unnoticed as they are unsought.

Katherine S. Dreier.

MINNEAPOLIS INSTITUTE.

Some fine examples of the ceramic art of the Near East have been acquired by the Minneapolis Institute of Arts, by purchase and gift. The purchases were made out of the Dunwoody fund, and the gifts came from Henry Golden Dearth and Dikran Kelekian.

Typical examples of the lustred ware of Persia and the polychrome decorated ware are included in the 18 fragments given by Mr. Dearth. One of the latter class shows a horseman painted in green, black, olive and blue-gray, on a pale-greenish ground. Among Mr. Kelekian's gifts, is a remarkably fine fragment, the bottom of a bowl with a design of a hare reserved in white on a copper-lustre ground. From the same donor come two tiles illustrating the type of wall decoration used in Constantinople and various cities of Asia Minor, one with palmette and tulip design on a tomato-red ground, the other with a polychrome design on a white ground.

The purchases include Persian XIII and XIV century ware, and some rare XII century pieces of glazed faience.

William R. Derrick has given up the studio he occupied in the Holbein for some years and has established himself in the Sherwood, where he has had a successful winter, having sold a number of his recent landscapes. He plans to go to Short Hills, N. J., in May and later to Mohonk, N. Y.

Mary S. Dunlap of Los Angeles has two good pictures in the Independent Show—a sparkling marine "Above the Submarine Gardens—Santa Catalina," and a fine distant view of Mount Shasta.

ST. LOUIS.

The most notable exhibit in the St. Louis Art Museum in recent weeks is a tapestry 13 ft. 7 ins. high by 22 ft. 9 ins. wide, woven in Flanders in the VI century and loaned to the museum by P. W. French & Co. of New York. It is a fine creation in red and blue, red predominating, and delineates a love story entitled "The Knight's Repentance." It was formerly in the collection of J. Pierpont Morgan's art treasures.

The City Art Museums will hold a national competitive exhibition of American paintings this fall. It will be open from Sept. 23 to Oct. 28, and will be composed of paintings selected by a jury of five members, including Childe Hassam, John F. Carlson, Edmund H. Wuerpel, Ralph Clarkson and Director Holland of the Art Museum.

All American artists have been invited by the Museum to submit their work to this jury.

DETROIT.

Occupying five galleries with nearly 160 pictures, the third annual exhibition of American art is now on view in the Detroit Museum of Art. It will remain through May. The pictures include some of the best works exhibited in the Corcoran Gallery, Washington, the Pa. Academy, Phila., and the National Academy of Design, N. Y.

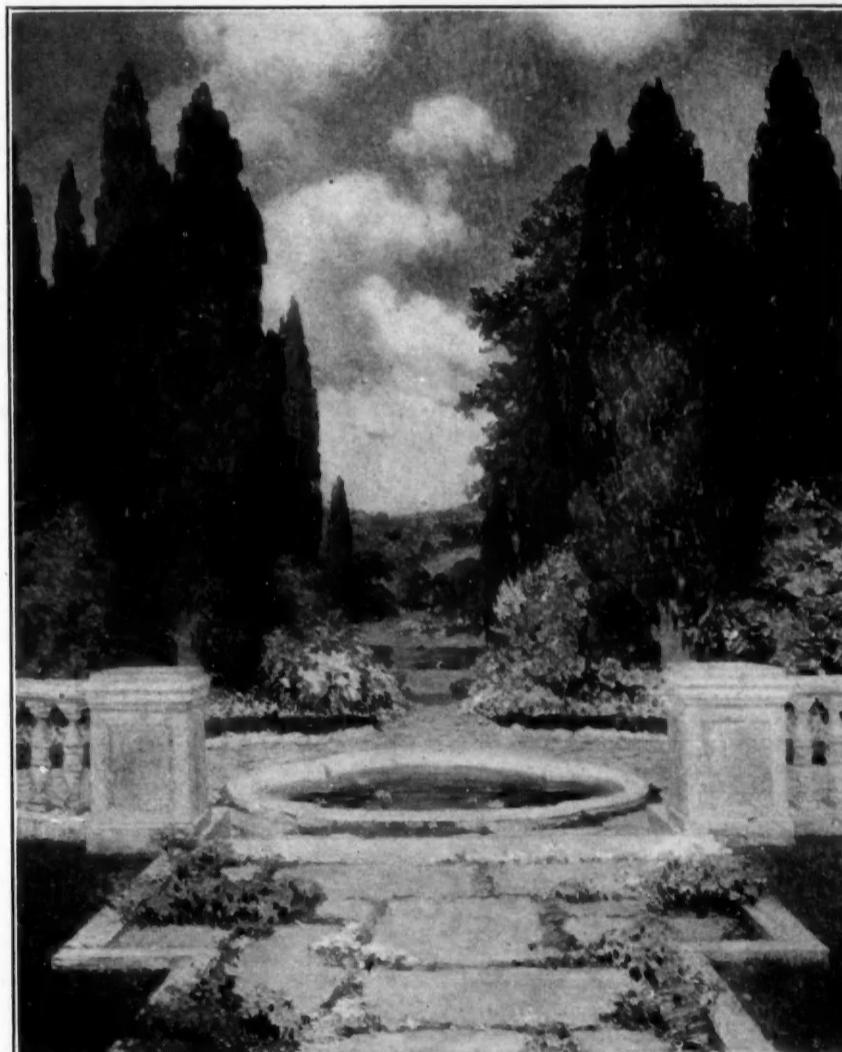
MINNEAPOLIS.

John McLure Hamilton's pastels of the girl with the shimmering clothes and the dimpled shoulders are being shown during April at the Institute of Arts. They fill a most enjoyable gallery. The skill and economy in the handling of these pastels is a delight to see.

The group of sculptures in wood by Charles Haag and embroideries by Sophia Haag is leaving the Institute after several weeks' exhibition, to be shown at the St. Paul Institute. Fortunately, however, not quite all of them are to leave Minneapolis. Their imaginative quality has been much appreciated here, and several of the pieces have been sold.

An unusual opportunity to see what can be achieved with the printing press is being afforded by the Bruce Rogers exhibition of artistic books, broadsides, and circulars. The Institute is also continuing its exhibition of prints by Seymour Haden. This includes splendid proofs from his most famous plates as well as some rare and unique trial proofs and first states.

J. H. Moser's painting of Tononapakutch (meaning in Piute language, "Bridge without water") has been completed. It is now in Salt Lake City, and later will be hung in the State Capitol.



GARDEN SCENE

By Elizabeth Hunter

On Exhibition at Little Gallery

BUFFALO.

The Buffalo Society of Artists announces its Twenty-third Annual Exhibition of oils, watercolors, pastels and drawings, in the Albright Art Gallery. The catalog contains 245 numbers representing Buffalo, Boston, Phila., Providence, Montclair, Denver, Chicago and New York artists.

MONTCLAIR, N. J.**CINCINNATI.**

Benjamin Robert Haydon's great painting of the "Entry Into Jerusalem" has temporarily been installed in the Ropes Gallery of the Museum. This work once drew all London at a shilling a head to see what was claimed to be "the greatest historical painting that England had produced, a work that would mark an epoch in art." Later the picture was sold in order to pay Haydon's debts and was finally knocked down for \$1,200 and stored in a warehouse until in 1831, when Cephas Childs, the Philadelphia engraver, and Henry Inman, the painter, bought it. It was first shown at the Phila. exhibition, and later at the Academy of Fine Arts. At last it came into the possession of the Archbishop of Cincinnati.

Tolentino Art Gallery

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by

American Artists

Until May 7th

A Miniature Cluny Museum.

In the very heart of Boston's "east wind" stronghold of Puritanism, as one wanders down Chestnut Street, that traditional bulwark of the "Sacred Fire," Beacon Hill, and crosses "the street of a thousand trucks," yclept "Charles," in this neighborhood of (imagined) trees and real stables, square-faced Honorable Houses, artists' studios climbing heavenward, musicians' retreats from an unmusical public, apoplectic apartment houses and appetizing "Community" grocery stores, one's attention is suddenly diverted from a distant glimpse of the embanked but still noble Charles River, to the rich brilliance of a series of small-paned, large windows, set close together on a level with the sidewalk.

One looks for an entrance, one presses a modest electric button, and then one becomes a modern Aladdin discovering a Cave of Jewels! A silent Japanese usher the bewildered traveller into a place of ruby light. Walls overlaid by a score of narrow panels from a screen, attributed to one Iwasa Matabel, bring together the East and the West, the oldest and the newest. Rare porcelains, ancient glass, old rugs, Chinese carvings and the like, delay the progress to an inner court where the old brick floor slopes gently down toward a fountain of stone, a picturesque reincarnation of the former well of this erstwhile stable. Against the wall, cabinets of glass allow myriads of emerald green and white, claret and white glasses to have a bowing acquaintance across the oriental gold of a Chinese cabinet. Further along the wall is ranged the rich collection of Lowescroft owned by Mr. Amos Lawrence, the Genius who has created this magic in a bleak desert of Puritanism. A recess in the court is transformed into a Shrine where one may worship Chinese porcelain in the true spirit of the devotee. Here sits a Buddha on an old Italian stand, a mirror with Chinese gilded carving repeating his calm statueness.

Two or three magnificent Kakemonos and exquisitely toned Chinese prints decorate the wall on the lower floor. Near the entrance, in a room which it dominates by its truly royal presence, is the famous "Coningham Vase," an imperishable record of the potter's skill, owned at one time, by that English Monarch whose "tea" Boston's incipient republicans threw in his face—George IV of his line. This unique object stands by a window, the light from which, filtering through a screen of Easter lilies, falls generously upon its soft polish. The entire house is a veritable Musée Intime.

J. N. Oliver.

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AMERICAN ART NEWS.

AMERICAN ART NEWS.

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ART AND BOOK SALES.

NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

THE APRIL BURLINGTON.

A picture from the School of Verrocchio forms the frontispiece for the April Burlington Magazine, and has an accompanying article by Tancred Boenius. A Canterbury picture of the XV Century is illustrated in half-tone and is commented upon at length by Sir Martin Conway. W. R. Lethaby deals with the Westminster and Chertsey Tiles and Romance Paintings in his fourth article on English Primitives. Joan Evans contributes a well illustrated monograph on the work of Gilles Légaré, and A. F. Kendrick describes an English Tapestry Panel at Addington. The Sir Hugh Lane Pictures at the National Gallery are the subject of a critical but appreciative discussion by Roger Fry. The concluding article by Lionel Cust is the 38th in his series of "Notes on Pictures in the Royal Collections" and treats of some pictures by Gerard Dou. The Burlington Magazine can be obtained from the American agent, Mr. James B. Townsend, 15 E. 40th St., N. Y.

Mr. and Mrs. Robert Hamilton are closing their studios at 96 Fifth Ave. May 1st, and after a visit to Washington, D. C., will go to Berkshire, Mass., for the summer, where they are having a new summer home and studio built.

"Dawn," sculpture by Chester Beach, and recently exhibited in the Cleveland Art Museum, has been purchased for the institution by an anonymous donor.

A LATE ART SEASON.

The tendency of the last three years towards a later closing of the art season than had been the case previously, is more marked this Spring than ever, and it now looks as if the art auctions and exhibitions in public and private galleries would continue until June, and unless the summer heats should set in earlier than usual, even until mid-June.

The great war, which has so upset the routine of business and social life in America, even before the United States entered the conflict is, of course, chiefly responsible for this prolongation of the American art season, for, with the former large tide of European travel estopped, the art loving and buying public, which formerly began to leave the American cities in early April for Europe or the country, now lingers in the cities as late as possible, with consequent benefit to the purveyors of art as well as to those in other branches of business.

And the new custom, even if enforced by the war conditions, is a good one, and it is to be hoped will be perpetuated after the war's close. The Spring and the early Summer's longer days, with the lessening of social activities which they bring, afford a good opportunity for the diversion and occupation of art study and collecting. The French and English art seasons begin only in the Spring and last through the early Summer, and this period of the year has been found there to bring the best results to the art marts, studios and the dealers. So a later art season in this country can be hopefully welcomed by art lovers, collectors and dealers.

METROPOLIS ART CAPITAL.

Recent announcements of the acquisitions of notable paintings from abroad by American collectors indicate that the tide is steadily drifting in art toward America, and that despite the booming of cannon on the front of the great European conflict, and the swift darting torpedoes of the submarine, many important examples of art are gradually passing the portals of the high seas, and into the possession of connoisseurs in this country.

Within the present month a number of old masters have been acquired by collectors of New York and other cities, and the list of paintings and art objects purchased during the current year would make an interesting record of the flow of art from Europe to America.

It is predicted by many in art circles that New York is destined to be the great art center of the world, and recent transactions confirm the value of this opinion.

The announcement within two weeks of the acquisition of examples of the art of Gerard David, and Antonello da Messina is of interest, for seldom does a work of the latter artist reach these shores.

American art is also holding its own, and the demand for early American pictures continues evidently to increase, particularly portraits by Gilbert Stuart and John Singleton Copley. All signs seem to point to New York as the future great art center.

Director Whiting of the Cleveland Museum has announced the purchase of four lithograph portraits by William Rothenstein, an English artist. The portraits are of George Bernard Shaw, Auguste Rodin, Edmond de Goncourt, Ricketts, and Shannon.

BOOK PRICES SOAR.

New price records for books were established at the dispersal of the literary treasures gathered by the late Mr. Samuel H. Austin, of Philadelphia, at the recent sale which took place in the American Art Galleries.

Not only did "Mr. Pickwick," by Dickens soar, but Grimm's "Fairy Tales" also achieved a new record in the literary mart. "The Posthumous Papers of the Pickwick Club," which brought \$4,500, made a new world's record for this famous work as the copy brought less than \$2,500 at auction in London three years ago.

At the Douglas sale in London, Grimm's "Fairy Tales" brought scarcely \$1,000, and at the Austin sale the same work was purchased for \$2,100.

Prices for romances are going upwards.

CORRESPONDENCE

Editor, AMERICAN ART NEWS.

Dear Sir:

Mr. Bolton Brown, in a reply to my letter in the ART NEWS, of March 31st, criticising his letter in the Times February 17th anent no juries, prizes, etc., at art exhibitions, denies that either in form or spirit he said, wrote or thought that I have attributed to him in this letter.

This assertion seems to be true in so far as the quotation marks themselves are in the evidence: as to the words used however—referring again carefully to his letter and to my comment—I find that, whatever other meaning Mr. Brown may have had, on its face presentation, it conveys to me exactly the meaning I previously ascribed to it.

While Mr. Brown does not particularize his objection to my interpretation, he does mention quotation marks; presumably therefore he refers to the remarks about the Royal and National Academies. He says, "A hundred and forty-nine years ago there was born the Royal Academy of English snobbery and English commercialism, a socially and legally entrenched group of self-elected insiders. Our National Academy is a mental child of this idea—the idea of a self-elected irresponsible group of artists that, owing to public ignorance, can pose as a public institution—a national institution." * * * Art has suffered from it." The following is my interpretation of this. I said, "Mr. Brown states emphatically in effect, and somewhat tactfully (not untactfully as the printer got it) to say the least, that the National Academy is made up of a group of irresponsible ignoramuses and posers and that they are a self-elected aristocracy of snobs, misleading the innocent public to the injury of true art."

As to the rest of Mr. Brown's letter, which seems in no way ambiguous in its expression or meaning, I cannot any where else find that I have misunderstood its evident intent and purpose, now that the context does not bear out the above interpretation.

Mr. Brown refuses to break lances or cross broad swords or indeed use any other weapon save his trusty steel pen, a utensil he usually wields right doughtily. He is contented however this time with a general denial, and an expression of supreme contempt; for the rest, maintaining a discrete reserve.

Far be it from me to disturb this reserve save only to offer an apology for those quotation marks and for any misinterpretation I may have applied to his letter owing to my alleged faulty analysis of its meaning.

Presenting to Mr. Brown all the personal benefit of whatever publicity there may be in this exchange of views, I beg to remain, in spite of the doubt he throws on my right to the title.—

A Painter.
New York, April 26th, 1917.

THE SPRING ACADEMY.

(By the Second Viewer)

While standing fast by his critical guns as operated in behalf of the winter academy, the "Second Viewer," is gratified to observe a marked improvement in the present exhibition of this "time-honored" institution, for certainly the general level of the Spring Academy is appreciably higher than usual. It is especially gratifying to be moved to salute the president, J. Alden Weir, as a leading contributor, for his representation of a girl "Improvising" is one of those pictures occasionally turned off by the president, that leaves no room for quibble about his high and singularly spotless reputation.

Mr. Weir's color has seldom reached a richer tapestry level and his apparently haphazard technique has seldom given itself ampler justification. But with what irony have the "hangmen" shifted this and the other meritorious canvases that form its body-guard from the "star" wall to the right, yielding the honor space to a full-length which looks at first glance like an immature Sargent, but which turns out to be an arrangement in silks and femininity by the eminently facile Louis Betts, entitled "Miss Mary." Miss Mary and her silks would have been more effectively in evidence if the landscape behind her had been a little more suppressed (for example, see Sir Joshua). However, with this Betts and the clever full-length of Miss Melville Silvey in a dress of dull gold by Irving Wiles the main Vanderbilt wall is not abandoned by any means.

To return to the group of which the Weir is one, there can be little doubt as to the merit of the chief prize (Altman, \$1,000) landscape, the "Call of the West Wind," by Charles H. Davis. Few works by this man have done so much to fulfill the extraordinary promise of Davis' early painting. The sky is unusually fine.

Near the Davis, an accomplished marine by Emil Carlsen has its super-sweetness emphasized by Roy Brown's sunny "Hill," hanging above it. Directly opposite, high over the stairway, much too high for its good, is a fine work by an artist too little noticed.

Little Dines Carlsen is not so happy in his "Delft Plate" still-life as he is in his portrait of his father, a remarkable likeness, although a bit formal and flat in modeling. Frieske and Richard Miller are true to their oft-repeated motifs; Philip Hale is subtle in "Snow-white and Rose-red;" Luis Mora is gaily Spanish in his full-length "Jeanne Cartier;" Hayley Lever, a little crowded in his "Gloucester Harbor," while L. Seyffert just misses doing a chef d'oeuvre in his reclining nude, "Resting." Barring certain breaks in tonality, this is a distinguished picture. Douglas Volk's portrait of young Wm. Sloane is another fine thing, beautiful in color and wanting only a little in tonal simplicity. Cornoyer's "Playground, Bryant Park," Henry B. Snell's "Backwater" (Gloucester), DeWitt Lockman's "Portrait, Blue and Gold" Hawthorne's well-known "Lovers," Lydia Emmet's exceptional "Beatrice," and the two portraits by Adelaide Chase are well worthy of their creators; and the works of F. Bernstein, W. H. Singer, Walter Griffin, Gertrude Fiske, Ben Foster (Altman prize), Edw. Gay, Carroll Beckwith (portrait Judge LaCombe), Helen Turner ("The Toilet"), Will Robinson, Cullen Yates, Max Bohm (T. B. Clarke prize) and Alexander Harrison add much to the interest of the exhibition.

As usual the miniatures are rendered all but negligible, and the sculpture is scarcely more evident. However, if one forces himself to it, there will be found pieces by such sculptors as T. Shields Clarke, W. Paddock, Fredk. Roth, A. Piccirilli, Geo. Breuster (bust of Carroll Beckwith), A. Polasek, Victor Brenner and others.

James Britton.

OBITUARY.

Jean François Millet.

Jean François Millet, son of the famous French artist of that name, died April 20 at Barbizon, France, at the age of 70 years. He was the eldest son of the great painter who died in 1875. Mr. Millet was married in Paris in 1897 to Geraldine Reed, daughter of the late Rev. Sylvanus Reed, and Caroline Gallup Reed of New York.

Mr. and Mrs. Millet had their home at Barbizon, where both had studios, and where Mr. Millet had for many years maintained the traditions of his famous father, and was active in good government and charitable effort.

George Jepson.

The death of George Jepson at the age of 73 years, former head of the Boston Evening Drawing School, is announced.

Mr. Jepson was born in Leeds, Eng., in 1844, and came to this country after completing his early education. He won recognition as an instructor in art, and was made a member of the faculty of the Massachusetts Normal Art School. Mr. Jepson was master of the Boston Evening Art School.

LONDON LETTER.

April 19, 1917.

A reform which has been long desirable is at last accomplished. I refer to the creation of a separate Board of Trustees for the Tate Gallery, apart from that which exists for the National Gallery. It has been the greatest mistake to suppose that a body of men who are specialists in regard to the works of the Old Masters should likewise represent the most advanced ideas in connection with Modern Art, and it has been inevitable, in consequence of this mistaken policy, that the interests of the Tate Gallery should have suffered very considerably. One has only to reflect upon the number of ill-advised purchases made to realize how detrimental to the encouragement of the new school the old state of affairs has proved. Under the new régime we may reasonably hope for a display of far greater judgment and discretion in the administration of our Gallery of Modern British Art, for the board includes a number of names which stand both for scholarship, taste and sympathy in questions artistic. These include John Sargent, whose influence should make itself strongly felt; Robert Ross, whose art criticism is always distinguished by rare acumen; Charles Aitken, Keeper of the Tate Gallery, and four representative trustees of the National Gallery, among whom is C. J. Holmes, its Director.

De Morgan Pottery Exhibit.

Collectors of De Morgan pottery (and few specimens of modern handicraft have given rise to so great a fervor among collectors as these beautiful specimens of lustre by the late artist-novelist), will be interested to hear that a new departure has taken place at the Victoria and Albert Museum in the shape of an exhibition of his tiles and pottery. One needs to see this exhibition in its entirety to realize what a great decorative craftsman De Morgan was, excelling as much in regard to form and color as in his rendering of nature. Appropriately enough, the directors have made this the opportunity of exhibiting, close by, specimens of the work of his contemporaries, the three brothers Martin, who won their fame as artist-potters by means of the extraordinarily fine glaze which they succeeded, by a secret process, in imparting to Devonshire clay, their methods including the use of common salt, which was plentifully sprinkled upon the loam. Their decoration is confined for the most part to the plant and animal life of the sea, fishes, seaweed, anemones and sea waves entering largely into their designs. One of the most ardent collectors of Martin-ware is Queen Mary.

Russian Art at Grafton Galleries.

An exhibition of Russian art at the Grafton Galleries is announced for May, peasant industries being destined for an important share in its attractions. By familiarizing the English people with the very individual art of the Russian nation it is hoped that trading relations in these products may be strengthened and that some of that decorative simplicity and genius for the use of pure, bright color which distinguishes the work of the Russian peasant may have its due influence on our own designers.

"Show Sunday" was kept this year in a very half-hearted fashion, many of our most notable artists omitting the ceremony of sending out invitation cards altogether. As a matter of fact, the function had degenerated of late years into such a mere piece of snobbery for the delectation of the hangers-on of the art-world, that most of our painters were only too glad of an excuse to cut it out. The increasing prevalence of "one-man" shows at the numerous small galleries which have come into being during the past four or five years, makes it superfluous to give private studio shows, serious patrons preferring to view an artist's work in the quiet of an exhibition rather than in the hub-bub of a social gathering. And so Show Sunday, the delight of the aspiring bourgeois, is relegated every season more and more to the amateur, and the studios of the "arrived" are left in peace.

Canvases for Red Cross.

The prices fetched by the "empty frames" contributed by eminent portrait-painters each year to the Red Cross Sale always evoke a good deal of curiosity. Last year P. A. de Laszlo's canvas brought in 1,000 guineas and this year the same sum was paid for the blank stretch of material on which I understand this popular painter is to paint the portrait of Mrs. Haldin, to whom Mr. Laurence Phillips has presented it as a wedding present. After the bid of 900 guineas for John Lavery's canvas and that of 850 guineas for Augustus John, the purchase of Harrington Mann's for 100 guineas came somewhat as a slump. But one must refrain from comparisons of this nature, lest they tend to act as a deterrent to artists from courting criticism possibly prejudicial to their market value, and so prevent their coming to the help of an admirable cause on future occasions.

The mediocrity of the average picture show given nowadays by different societies of artists would leave one to suppose that the majority of painters and designers must be occupied just now either in actual warfare or in turning their talents to some work of national importance. The annual meeting of the Artist's General Benevolent Institution, recently held in London, disclosed the fact that 334 persons in all had applied for assistance during the past year, each of whom had received help, the total amount spent on relief being nearly £9,000. This does not seem an excessive number of applications, seeing that the profession of artist provides little or no training which may enable those who follow it to turn their energies with ease to other callings, and it may therefore be concluded that praiseworthy efforts have been made by artists as a whole to accommodate themselves to altered conditions. Though prices for the antique still continue to rule high, very little indeed is being done, with a few notable exceptions, in regard to the sale of works by contemporary men.

Some New War Cartoons.

Two new exhibitions of War Cartoons have been opened, one at the little Twenty-

historically interesting and of the very choicest quality. The Buccleuch collection is especially rich in Boule, several of the specimens having been brought to England in the time of Louis XIV by the Duke of Montagu who was then Ambassador to the French Court. These pieces are representative of the best work of this type, free from the over-elaboration which distinguished it in the hands of imitators of a later date. There is also some exquisite Louis XV furniture, including some delightful tulipwood and kingwood bureaus as well as some fine tapestries. Among the Duke of Westminster's treasures a large leather screen, lacquered with silver foil, is particularly noteworthy, while a French armoire decorated with marquetry, tortoise shell and brass is similar to one in the royal collection at Windsor Castle.

L. G. S.

PARIS LETTER.

Paris, April 18.

Although Louis de Fourcaud was an art critic and the collection which he left was admirable, few of his brother writers attended the sale. On the other hand, not

a watercolor by Jongkind, an excellent example, \$240. One of the remarkably low prices was \$91 given for a firm, yet delicate drawing by Corot, done with the mere tip of the pencil-point, representing an Italian landscape. Théodule Ribot figured more largely in the collection than any other artist, with eight paintings and many examples in black and white. The prices given for his work were relatively small, except for a small landscape, \$290, and an ink and sepia drawing of his daughter, matter-of-fact and lacking in grace, \$130.

In general the prices obtained at the first session of the Charras sale at the Petit galeries were better than those commanded by the de Fourcaud collection. There were six pictures by Henner, three more real than is most of his art. It was to the others, however, with the usual impossible flesh tints and rigid facial traits, that the buyers were most attracted. Two, the "Weeping Nymph" and the "Nymph Beside a Fountain," belong to what is esteemed the best period of the painter's career, when he gave himself up entirely to the influence of Correggio and Giorgione. The first-mentioned of these two canvases brought \$2,200, the second, \$6,600.

Barbizon Pictures Sold.

Among other prices for modern works: A very small Corot landscape, with a roseate horizon and vigorous in touch, \$3,600; Chintreuil, a landscape, \$1,740; Troyon "Souvenir of the Pyrénées," \$1,140; a rustic drawing by Theodore Rousseau, ink and gouache, \$2,040.

Of paintings termed "ancient" there were 17: A large one, attributed to Jérôme Bosch, "Adoration of the Magi," \$2,280; small sketch by Boucher, \$1,340; painting, by Boucher, "Rustic Pleasures," \$5,000; landscape, with animals and human figures, by Fragonard (sold some years ago for \$600), \$5,340; rare watercolor, a landscape in crayon and a sanguine drawing of a peasant girl, by Fragonard, \$2,800, \$1,160 and \$1,206, respectively; paintings by Van Goyen, "A Cannon-Shot" and "A Ruined Tower," \$4,200 and \$2,660; and Jordaens, "Orpheus in Hades," more highly colored even than most of his pictures that were once to be seen at Antwerp, \$1,250.

We are to have next week something that should be distinctly refreshing—an exhibition wholly confined to marine paintings, and held under the auspices of the French Naval Ligue, one of the most influential clubs in Paris. The money proceeds will be for the benefit of the sailors who are fighting in the war. The exhibition will comprise both living artists—some of the younger generation—and dead masters. Whistler, Carpeaux, Toulouse-Lautrec, Courbet, Jongkind, Cross, Delacroix and Boudin, will be represented, as well as Lebourg, Ménard, Monet, Renoir, Signac, Bonnard and Cottet.

Patriotic Artists.

The Fraternity of Artists, whose president is Léon Bonnat, has begun an exhibition of great importance, since it is essentially an expression of artistic sincerity and at the same time of generous patriotism and brotherly love. It may almost be said that there is no eminent artist of today who has failed to send a work of his hand. Everything that is shown will be sold and the proceeds fully devoted to the aid of the distressed families of artists who have gone to the front. The great portraitist, Bonnat, has given three pictures, Rodin his superb bronze group, "The Call to Arms," and Claude Monet one of his best paintings, "The Rose Arches." Carolus Duran, just before his death, did not forget what was expected of him, and the widows of Gaston Latouche and Camille Pissarro have both offered souvenirs of their husbands. There are canvases signed by Henner, Harpignies, Bouguereau, Joseph Bail, Mary Cassatt, Paul Chabas, Dauchez, Degas, Flameng, Flandrin, Frieske, Walter Gay, Gervex, Madeleine Lemaire, Gilsoul, Le Sidaner, Lhermitte, Luigini, Roll, Rochegrosse, Lucien Simon and a score of others whose names are well-known.

At the Luxembourg are exposed the works which a distinguished group of artists have produced as fruit of their mission to the zone of battle, whither they were sent by the government. It is certain that so far as France is concerned no graphic trait of this war is to be lost to the vision of posterity, through lack of foresightedness on the part of the present generation. The artists of this group have been aptly styled "pictorial historiographers." A large proportion of the works that are shown are sketches, although there are also finished paintings of decided merit. Vuillard presents some delicate interpretations of nature in the Vosges, in contrast with the ravages of war. Hermann-Paul's watercolors, inspired by the defence of Verdun, are extremely original, as are Jules Adler's studies of prisoners' faces. Four pictures by Balande have been bought by the State. One of these, most striking, an interment

(Continued on Page 6)



PORTRAIT
T. W. Dewing

At the Montross Galleries

One Gallery, the other at the Tooth Galleries, 155 New Bond Street. At the former, the Spanish cartoonist, Bagaria, is exhibiting drawings which strike quite a new note in satire, his method being to employ the grotesque in a perfectly frank, non-realistic manner. While deliberately putting on one side any attempt at deliberate characterization, Bagaria manages to attain a quite remarkable degree of expressiveness. There is no grotesqueness, on the other hand, in connection with the Australian "Punch" cartoons at Tooth's, for these seek to make their points in quite other ways, the form adopted appearing relatively unimportant as compared with the idea to be conveyed. It is valuable to have the spirit of the colonies made clear to us in the trenchant manner of these Anzac caricaturists, and so clearly do they seem to have foreseen the trend of events, even before the war, that we should do well to study their work in the years to come for the sake of the helpful suggestiveness which distinguishes it.

Nobles Loan Art for Exhibition.

In addition to lending their family pictures to the National Gallery for public exhibition while their houses are being loaned to the Government, the Dukes of Buccleuch and Westminster are allowing a number of the choicest pieces of their antique furniture to be on view at the Victoria and Albert Museum. Nearly all are notable pieces,

CHICAGO.

The Sixth Annual Exhibition by Swedish-American artists opened last Saturday at the Swedish Club. The collection is on the whole well worth a visit. The two strong men of the exhibition are Henry Reuterdahl and Birgen Sandzen. The former is represented by several of his characteristic oil paintings and some watercolor sketches of dreadnoughts, and one winter landscape. Sandzen has made big strides of late. From a too brilliant and one-sided stylist, he has developed into a painter of great strength, whose plastic houses and voluminous rocky mountains have brilliancy of color and crispy atmospheric realism. His large "Mountain Peak in Sunshine," and "Abandoned Zinc Mills" are excellent examples of his work.

Then we have the painters of snow scenes, which you will always find in these exhibitions, Alfred Jansson and John Carlson. A painter whose manner approaches that of Sandzen is Oscar Brousse Jacobson "Roosevelt Dam" and "Above Timber Line." Others worth mentioning are, Oscar Anderson, "A New Day," Emil Gelhaar, "Lake in New Hampshire," Ben Hallberg, "October Sunshine on Des Moines River," and Carl Nordell, "Market Day."

Christian von Schneidau, who won the Art Institute foreign travel scholarship last year, shows several portraits which unfortunately give one the impression that unless this young painter does not get away from mechanically copying what he sees, he will develop into another color-photographer of which his colleague Nyholm is so discouraging and prominent an example. The latter has, however, this time exhibited a full figure "Portrait of a Singer" which deserves to be mentioned as an honorable exception.

I want to call the attention of your New York readers to the work of five Chicagoans who are represented at the Independents' Exhibition and whose work will be at least interesting to contemplate. They are Eda Sterchi, Flora Schoenfeld, Raymond Johnson, Gordon St. Clair.

Raymond Johnson is also represented at the Swedish exhibition with an interesting and decorative character study of a woman with "Black Beads of Benares."

Edward Watts Russel.

BOSTON.

The exhibition, recently opened at the Copley Gallery, of the Spanish painter, Luis Graner, whose work is new to Boston, has created a lively interest in art circles. Señor Graner has been compared, more or less ineptly, to Zuloaga and Sorolla, but possesses very substantial claims to a distinction of his own. The city of New Orleans, where he has sojourned for several years past, has supplied him with a wealth of picturesque motifs. His work is striking, although not with respect to color. Indeed, if his choice of subject were as conservative as his color, he would be occupying a place in the large company of obscure and overlooked painters. "Attract attention!" is the slogan of today's painter who would not pass into the dust of the auction-room. And, forsooth, Señor Graner does so by deliberately choosing types of pronounced *mental color*, so to speak, which he depicts with the gusto of a modern Goya, but without his marvelous skill. In the canvas, "Corner of a Cabaret," the painter shows types upon which we can imagine the local "Watch and Ward" agent casting his virtuous frown. Another one, entitled "Old Age," presents a sly old woman, whom years have not dignified. "Frenchtown Window" is a subject unmitigatedly picturesque, and the auburn-haired lady leaning therefrom is capitally characterized, but, shades of Rubens, how coarse! The artistic big canvas, "Lunch Hour," is distinctly sensational as no doubt he intended it to be, but has some sympathy with normal humanity (though this is not alluringly presented).

But when this man of talent condescends to landscape he enters a new field. A river subject in a city park he has actually made beautiful, with delectable color, and of unusual composition.

In another gallery, Charles Emile Heil (whom the world will recognize as a genius—when it "gets round" to it) has a showing of his unique work. This season he paints in addition to studies of birds—small landscapes and figures, exquisite in drawing and design, in color flat and low-toned.

Still another local gallery exploits no less than three shows at once. There are oils by Clarence L. Butler; oils by E. Winchester Kingsbury—compact, well-studied work; and a collection of 30 wash drawings by Kahill Gibran, a young Syrian painter, whose work is vague, and symbolic in subject and treatment.

The principal art event of last week in Boston was the opening by private view of tapestries and carpets from the royal palace of the Pardo, Madrid, loaned by the King of Spain.

An exhibition by a number of the Boston women painters is to be held during the first fortnight in May at the Vose Galleries. Popular prizes amounting to \$200 to be awarded by the vote of the visitors to the galleries, have been offered by an art patron, who remains anonymous.

George Washington.

BALTIMORE.

A notable feature of the Baltimore Handicraft Club's biennial exhibition, now in progress at the Peabody Gallery, is found in the sculpture display by Edward Berge. This includes all of Mr. Berge's garden bronzes, and among them several beautiful fountains, with the exception of his latest work, "The Race," which is on view at the Gorham exhibition in New York. Among the bronzes are the "Wildflower," that fascinating study of an elfin child that has continued the success it made at the San Francisco Exposition, "Boy with Frog," "Sundial," "Ducklings," "Undine," and "Nymph of the Spring."

The exhibition includes a big collection of Ecclesiastical Art, consisting chiefly of loaned exhibits in the way of ceremonial vestments and altar draperies, crucifixes and the like. Not only local studios and institutions, but also many from other cities are represented. The Herter Loom sent, among other things, two exquisite pieces of tapestry; the Enfield, Paul Revere, Rockwood, Byrdcliffe and Marblehead Potteries contributed an extensive array of their best products; Frank Gardner Hale, the

WASHINGTON, D. C.

The American Federation of Arts announces its 8th Annual Convention to be held in Washington, May 16, 17 and 18. This occasion brings to the Capital, Artists, Directors of art museums and those interested in art from all parts of the country. This meeting of the Convention is open to the public and will be held in the New Willard Hotel.

At the opening session the speakers will be Breckenridge Long, Assistant Secretary of State, and President of the St. Louis Art League. His subject will be "The Place of Art in a Democracy," and Charles Moore, Chairman of the Federal Commission of Fine Arts, who will speak on "Outdoor Art in Washington." Robert W. de Forest, President of the Federation of Arts as well as the Metropolitan Museum will preside at this meeting. Among the speakers in the afternoon will be John Frederick Lewis, President of the Pa. Academy of the Fine Arts; Arthur Fairbanks, Director of the Museum of Fine Arts, Boston, and Florence N. Levy, Editor of the American Art Annual. Following these lectures "The Useful Arts," "Educational Work," "The Place of Industrial Art—in Art Museums," "Arts and Crafts" will be considered during the closing sessions of the Convention.

Donations to Red Cross.

The artists of Washington have donated to the Red Cross one hundred pictures which will be exhibited and placed on sale at the New Willard Hotel, from April 30th to May 5th.



WADING

Francesco V. Spicuzza

At the Society of Independent Artists Exhibition

Boston jeweler put in a fine example of transparent enamel, rings, brooches, etc.; Harold and Phoebe Stabler, English craftsmen sent several remarkable pieces of majolica, a small bronze figure and examples of opaque enamel. The opalescent lustre glass by S. R. Comer and S. T. Callowhill; the Gesso and Graffito work of C. Scapechi; the table decoration by Clara Gross and Phoebe Schreiner; the autochromes of C. D. Conick's stained glass windows, and the silver, copper and jewelry by "The Three Craftsmen," Lillian Greif, Mary L. Rice and Violet O'Keefe, are other things that claim individual attention.

The display of institutional work and native crafts is more comprehensive and interesting than usual.

Spicuzza at Independents' Exhibition.

Sunshine, joyousness and imagination abound in Francesco Spicuzza's canvas entitled "Wading," which is reproduced on this page. It is instinct with life and gladness, the little figures of the wading children bathed in golden sunlight, the rich, warm tones of sea and sky, all proclaiming the young Italian artist a painter, par excellence, of youth and joy. Brilliant color, good drawing and a fine sense for composition are striking qualities in this picture which has attracted much attention at the Independent's Exhibition, where it is hung in company with a pastel portrait by the same artist, of Mr. Samuel O. Buckner, president of the Milwaukee Art Society. It is interesting to hear that Spicuzza is planning an exhibition of 50 pictures to be held in New York in the near future.

ELMIRA, N. Y.

An exhibition of watercolors from the New York and Philadelphia Watercolor Societies is on at the Arnot Art Gallery, to continue through May.

PHILADELPHIA.

PHILADELPHIA.

At the annual meeting of the Fellowship of the Pa. Academy, Mr. Herbert Welsh was selected to the office of president. Miss Elinor Earle, secretary and Mr. Frank Reed Whiteside, treasurer for the year beginning on the date of the meeting. Sales of twenty-two works of the members in their travelling exhibition were reported in addition to those previously noted as having been made from the purchase fund.

The Rosenbach Galleries are holding an exhibition of a collection of watercolors of Capri, Dalmatia and the Bahamas by Prosper L. Senat. They are characteristic works of this painter more on the order of drawings in tempera than pure aquarelle, but equally successful in design and color, very free and broad in handling of his medium.

Sixty-eight watercolors, the work of Onorato Carlandi, are on view at the Art Club to May 9, mainly pictures of the Roman Campagna, Lago Maggiore, England and Wales. Signor Carlandi had an exhibition of his works in Berlin at the time of the breaking out of the war and they have never been heard of since, apparently a dead loss to the artist. This misfortune has had the effect of attracting the interest of a large and influential group of leading patrons of art in Philadelphia, who will co-operate as a committee to make the exhibition a success.

The able management of Miss Esther M. Groome of the State Normal School, West Chester, is responsible for high degree of excellence of the sixth annual exhibition of contemporary art in the library hall of that institution. One hundred and forty-seven works are on view, eight of them being sculptures.

Eugene Castello.

PARIS LETTER.

(Continued from Page 5)
near the firing line, soldiers in worn and clumsy uniforms, weighted with the mud of the trenches, massed beside the grave, which a priest is in the act of blessing.

Tapestries and Books.

The second session of the Charras sale at the Petit Galleries was chiefly occupied with furnishings, porcelains, faience and bisque. A large Beauvais tapestry, depicting a landscape with birds, fetched \$5,000, and two Aubusson tapestries, \$3,600.

In a minor sale at the Hotel Drouot, a picture by Renoir, "Woman Crowned with Flowers," brought \$4,400.

There were some interesting prices at a recent book sale. I mention only a few: "Breviarium Romanum," Antwerpiae, 1606, folio, bound by Eve, \$920; "Heures," in Latin and French, about 1583, octavo, ancient binding, illustrated with 29 figures on copper, by Thomas de Leu, \$280; "Liber Psalmorum," Parisiis, Jamet, Mettayer, 1587, 12-mo., ancient binding, \$300; Saint Augustine, "Confessions," Paris, 1712, 12-mo., ancient binding, \$244; "Libro di Marco Aurelio," Venetia, 1581, 1 vol. quarto, XVI century binding, \$300; Johnson, "The Rambler," 4 vols. 12-mo., London, A. Millar, 1761, old binding, \$320; "Romant de la Rose," Paris, Galliot du Pré, 1529, 16-mo., \$240. B.-D.



VIEW FROM 37 WALL ST.

Katherine S. Dreier
In the Society of Independent Artists
Exhibition

ART AND BOOK SALES, PAST AND TO COME

TO AID FRENCH SOLDIER-ARTISTS.

One of the most interesting events of the first week in May will be the dispersal of 169 American paintings and sculptures contributed by prominent artists for the relief fund of the American Artists Relief Committee of One Hundred co-operating with the Fraternité des Artistes, Paris, which will take place at the American Art Galleries.

The exhibition will open on Monday and will continue until the sale which will open on Thursday evening. The sale will be concluded on Friday night and will be conducted by Mr. Thomas E. Kirby of the American Art Association.

In a foreword written to the catalog, Mr. William A. Coffin, Chairman of the American Artists Committee of One Hundred, says: "The American Artists Committee was organized in New York, Sept. 25th, 1914. Its first circular appeal for funds to help the suffering families of French soldier-artists was sent out in October to artists throughout the United States. The names of sixty artists heeded that appeal. The Committee later adopted the name, 'The American Artists' Committee of One Hundred' and now has one hundred and seventy members, resident in twenty-nine cities and towns of America, besides the City of New York, where it has its headquarters at the American Arts Society Building, 215 West 57th Street.

The present exhibition, all the paintings and sculptures being entered for a sale at auction without reserve, is the result of our invitation to our members and other artists. The response was very generous, the names of the best in American art and the examples are representative."

Among the artists represented are Charles H. Davis by "Summer Morning," Frederick J. Waugh by "Foam-Swept Reef," Birge Harrison by "The Lights of Levis," William A. Coffin by "October Evening," Walter Nettleton by "The Edge of the Woods," Edward W. Redfield by "Broken Meadow," Elliott Daingerfield by "Moonlight," Colin Campbell Cooper by "Sunset near Florence," Harry W. Watrous by "Solitaire," Jonas Lie by "Old Covered Bridge," Charles Warren Eaton by "Evening—Belgium," Irving R. Wiles by "Mirror Lake," Gardner Symons by "Hillsides and Melting Snow," Frederick Ballard Williams by a landscape, J. Francis Murphy by "Autumnal Landscape," William H. Singer, Jr. by "Olden Farms, May Morning," J. Alden Weir by a still-life, George Elmer Brown by "A Breezy Day at Etaples," and Frank W. Benson by "The Mirror."

Among the sculptures represented are A. Sterling Calder by "Study for Statue of History," Hermon A. MacNeil, by "Primitive Chant," Evelyn B. Longman by a statuette, and Paul Wayland Bartlett by "Preparedness."

The Thomas Bell Library.

The library of Mr. Thomas Bell of New York City will be sold at the Anderson Galleries on the evenings of Tuesday, Wednesday, Thursday and Friday next, with miscellaneous books from other owners. Mr. Bell had a large number of interesting and important books, many rare editions of Burns, valuable items of Americana, interesting autographs, an extra-illustrated copy of Byron's "English Bards," and a large number of New York views and autograph letters.

In the third and fourth sessions are books with colored plates, rare editions of Dickens, original drawings by Du Maurier, Elzevier editions of the classics, the Laws of Virginia, 1769, the works of Beaumont and Fletcher, 1679, a collection of books on decoration and architecture from the library of Mr. Paul E. Lindblad, a collection of books on music and musicians, and many other rarities, including the genuine first issues of Irving's "Salmagundi," which, it is said, have never been offered before at public sale.

A Sale of Americana.

The last book sale of the season of 1916-1917 at the Anderson Galleries will be held on the afternoons of May 7, 8, and 9. Much of the material is Americana, including scarce Confederate imprints, regimental histories, local history and books on the Indians, California, and the West; but there are many interesting books in general literature, and many books with colored plates by Cruikshank and Rowlandson. The sale also includes a collection of engraved portraits and views.

FURNITURE SALE AT SILOS.

A collection of furniture consigned by a resident of Newport, R. I., and other estates, and household furnishings and paintings from the estate of Mrs. C. C. Ruchrauff will be placed on exhibition at Silo's Fifth Avenue Galleries, 45 St., near

Fifth Ave., on Monday, prior to dispersal at auction on the afternoons of May 3, 4 and 5.

The sale will be conducted by Mr. James P. Silo.

The C. L. F. Robinson Library.

With the exception of the duplicates sold from the collection of Mr. Henry E. Huntington the most important sale of Americana in many years will be that of the library of the late Colonel Charles L. F. Robinson, of Hartford, Conn., which will be dispersed at the Anderson Galleries on Monday afternoon and evening next and Tuesday afternoon, April 30th and May 1st. Colonel Robinson was a well-known collector for many years, buying freely from Quaritch in London, Smith, Wright, Harper and others in New York, Rosenbach in Philadelphia, and other leading dealers, and being known to them as very particular as to the condition of his books. Colonel Robinson acquired many missals, psalters, books of hours, fine bindings, manuscripts and engravings, buying liberally from the Huth and Hoe libraries, but he was chiefly noted for his Americana. Among the excessively rare items are the following: "Hubbard's New England," 1677; "Hudson's Voyages," 1612; the "Original Drawings of Maps and Charts, forming the Buccaneer's Atlas," 1684; the rare "Champlain," 1627, one of the five known copies of "Drake's Expedition," 1588; the only known copy of "Drake's Ten Counter Demands," the "Original Log Book and Journal Kept in America by Prince William Henry (afterwards William IV)," 1781-1782, 474 pp., with original maps and drawings; "Martyr's De Orbo Novo," 1587; "Morton's New English Canaan," 1637; rare editions of Ptolemy; the finest known copy of Purchas, 1625, and the original manuscript of William Pitt's bill prepared after consultation with Franklin and introduced in the House of Lords "for settling the troubles in America."

Sale of Ancient and Modern Art.

A miscellaneous collection of ancient and modern art, now on exhibiton at the Anderson Galleries, will be sold on the afternoons of Wednesday, Thursday, Friday and Saturday next. Very fine Lowestoft from the cabinets of the late A. W. Essex, of Newport and New York, many objects of art from the home of the late Joseph B. Learmont, of Montreal, and Egyptian antiquities and predynastic pottery, much of it from a New York collection, constitute the principal divisions of the sale. Among the oils and watercolors are examples of Edward Moran, Perlberg, Sala, Sonntag, Edward Gay, Wunsch, A. G. Howland, Reichert, Louis C. Tiffany and Fred Walker, A. R. A. The old silver, Sheffield plate, and ivories will interest collectors also. The furniture is mainly early English and Italian. A fine old Chinese red-lacquer screen is unusually interesting. The rare pieces of Lowestoft from the Essex collection will appeal strongly to collectors, and they will find some very desirable pieces among the Chinese porcelains.

Furniture and Other Sales.

Antique English furniture, the property of Major Horsfield, of London, and English samplers from a collection formed by Miss Ella Horsfield, of England, and furnishings from the studio of the late James Martin Waters, also examples of antique silver and Oriental rugs will be placed on view Monday at the American Art Galleries, prior to dispersal at auction on Thursday and Friday afternoons.

THE KARL FREUND SALE.

At the sale of the Karl Freund collection of antique furniture and paintings on April 20, at the Clarke Art Rooms, 5 W. 44 St., a total of \$30,124 was realized.

For the portrait of the "Children of the Earl of Errol," by Francis Cotes, Mr. John H. Hamilton paid \$2,900, the top figure of the sale. Robert Goelet paid \$325 for a XVII century needlework screen and J. W. Baxter secured a pair of architectural paintings for \$700.

Mrs. Reginald De Koven purchased a set of four needlework pictures of the Stuart period for \$200 and Mrs. H. K. Hudson paid \$425 for a pair of flower pictures.

At the fourth session on Apr. 21 more than 100 lots dispersed brought a total of \$43,850, making a total of \$121,850 for the four days' sale.

An XVIII century English lacquer cabinet and stand was purchased by Mrs. James L. Breese for \$1,500, the highest price of the sale, and the same buyer also secured a pair of XVIII century over-doors designed by Robert Adam, for \$1,300.

Other sales with names of buyers and prices follow:

Four Cromwellian high back oak chairs, John G. Hamilton, \$1,080.
Pair of Chinese Lowestoft "Wilkes" bowls, Walter D. Smith, \$1,000.

Four-fold screen composed of XVI century tapestry panels. Mrs. Samuel Untermyer, \$500.

The Benguiat Rug Sale.

Antique Ghordes XVI century prayer rugs and others from Kulah and Bokhara were dispersed on Apr. 21 at the sale of the Benjamin Benguiat collection in the Anderson Galleries.

For the 100 lots sold a total of \$33,800 was netted. The highest figure of the sale, \$5,000, was paid by F. H. G. Keeble, agent for a large Ispahan XVI century court carpet, of the period of Shah Abbas.

Other sales of interest with names of purchasers and prices follow:

Antique XVIII century Chinese carpet, the field of Imperial yellow body color. E. P. O'Reilly \$1,450.

A large XVII century Ghordes carpet, the field with blended old turquoise tones. Charles of London, \$1,050.

Antique XVIII century Biggias rug. F. Haskell, \$1,000.

Antique XVII century Manchurian silk and metal carpet. Costikyan & Co., \$875.

Antique Chinese carpet with tiger stripes (Ming Dynasty). R. A. Sparks, \$725.

Antique XVIII century Chinese carpet. R. H. Williams, \$825.

The Austin Library Sale.

Many scarce books, drawings by George Cruikshank, and original drawings in colors by Henry Alken from the library of the late Samuel Henry Austin, of Philadelphia were offered at the first session of the sale, on Monday afternoon in the American Art Galleries.

The 225 lots dispersed brought a total of \$15,616. For a series of sixteen original drawings by George Cruikshank, George D. Smith paid \$3,650, the highest figure of the sale. "German Popular Stories," by Grimm, illustrated by Cruikshank brought \$2,100 from Gabriel Weis, the second highest figure of the sale. Other sales with names of buyers and prices follow:

No. 156—"The Life of Napoleon Bonaparte," W. H. Ireland, with colored plates by George Cruikshank, Charles Scribner's Sons, \$590.

No. 88—Robert Smith Surtees, "Jorrocks Jaunts and Jollities," illustrated by Alken, E. P. Dutton & Co., \$440.

No. 133—"The Annals of Gallantry," illustrated by George Cruikshank, rare edition, George D. Smith, \$345.

At the second session of the sale on Monday night more than 220 lots brought a total of \$21,676.

For The Posthumous Papers of the Pickwick Club, containing a faithful record of the Perambulations, Perils, Travels, Adventures, and Sporting Transactions of the Corresponding Members," by Charles Dickens, the finest known copy of the first edition, possessing all the points, George D. Smith paid \$4,500, the top price of the evening, and a record price for this work. This is the Captain R. J. H. Douglas copy, and was sold at auction in London three years ago.

No. 429—"The Strange Gentleman," "A comic burlette in two acts," Charles Dickens, first performed at the St. James' Theatre, on Sept. 29, 1836, Gabriel Weis, \$1,500.

No. 248—"The John B. Gough and M. C. D. Borden collection of Cruikshankiana, Gabriel Weis, \$2,500.

No. 436—"Master Humphrey's Clock," "Old Curiosity Shop," and "Barnaby Rudge," Charles Dickens, Gabriel Weis, \$540.

No. 300—"Original Pencil Sketch," "Rose Maylie" and "Oliver," George Cruikshank with Dickens' signature, Charles Sessler, \$312.50.

No. 424—"Sketches by Boz," Charles Dickens, first edition, James F. Drake, \$315.

No. 262—"Original pencil and watercolor sketch," by George Cruikshank, J. Metcalf, \$230.

No. 445—"The Adventures of Oliver Twist," Chas. Dickens, George D. Smith, \$260.

Many rare books by Dickens and Thackeray were dispersed at the third and concluding session of the sale on Tuesday night.

For the 225 lots sold a total of \$21,031.50 was realized, making a grand total for the sale of \$58,323.50.

William M. Thackeray's "Vanity Fair," a novel without a hero, said to be the finest copy of the author's masterpiece that has ever been offered for sale at auction in America, was purchased by Gabriel Weis for \$2,150.

Other sales, with names of buyers and prices, follow:

No. 639A—"The Snob," "A Literary and Scientific Journal," William M. Thackeray, George D. Smith, \$1,975.

No. 520—"Hore Beate Marle Virginis," a manuscript on vellum, adorned by a coat-of-arms and twenty-seven large miniatures in gold and colors. George D. Smith, \$1,075.

No. 481—"Pierce Egan's Finish to the Adventures of Tom, Jerry and Logic in and out of London." Pierce Egan, illustrated by Robert Cruikshank, T. J. Gannon, \$515.

No. 522—"Horn Book," of oak with original covering of leather. The leather covered back is stamped with a device of "St. George and the Dragon." George D. Smith, \$340.

No. 478—"Real Life in London, or Rambles and Adventures of Bob Tallyho, Esq." Pierce Egan, embellished by Henry Alken, first edition. Gabriel Weis, \$275.

No. 601—"The English Dance of Death," William Combe, with illustrations by Thomas Rowlandson, first edition. George D. Smith, \$620.

The E. G. Squier Sale.

Rare books and autographs in the library formed by the late E. George Squier, an American scientist, of Brooklyn, N. Y., were dispersed at the first session of the sale, which took place Monday aft. in the Anderson Galleries.

For the 292 lots of Americana sold a total of \$1,513 was netted.

At the second and concluding session of the sale, on Tuesday aft'n, the 304 lots dispersed brought a total of \$858.40. For the two days' sale a total of \$2,370.65 was realized. "East Hampton Book of Laws," Long Island, June 24, 1665, a rare copy, was purchased by George D. Smith for \$100, the highest price of the sale.

The same buyer also secured "Leaves of Grass," by Walt Whitman, the scarce first edition for \$65.

"Note books" made at different points on various travels by E. G. Squier, went to George D. Smith for \$52.50.

THE D. N. CARVALHO SALE.

The David N. Carvalho collection of Incunabula, including specimens of many of the most famous printers of the early centuries, was dispersed at auction Wednesday aft'n in the Anderson Galleries.

For the 188 lots sold a total of \$1,385.95 was realized.

An early edition of a well-known encyclopaedia (Bartholomaeus Anglicus) (Strassburg, 1485) was purchased by E. C. Streeter for \$40, top figure of the sale.

Other sales were:

"Nuremberg Chronicle," first Latin edition (Nuremberg, 1493), E. P. Vining, \$35.

"Bibliotheca Spenciana," or a descriptive catalogue of the books printed in the XVth century, Thomas Frognall Dibdin, C. W. Andrews, \$31.

The F. S. Parker Sale.

Napoleonic autographs in the collection formed by the late Mr. Frederick Sheldon Parker, of Brooklyn, were dispersed at the first session of the sale, which took place Thursday afternoon in the Anderson Galleries.

More than thirty documents and letters in the collection are signed by Napoleon, including four with the rare spelling of "Buonaparte."

For the 267 lots sold a total of \$2,426.50 was realized. "Napoleonic Proclamations," a collection of rare documents of unusual interest brought \$260, top price of the sale from Gabriel Weis. A letter written by Jean Lannes, Duke of Montebello, a famous French marshal, and one of the most celebrated of Napoleon's generale, was purchased by Charles Scribner's Sons for \$102.50.

For a document of eleven autograph lines by Charles Bonaparte, father of Napoleon, and signed "De Buonaparte" was secured by the same firm for \$75.

Sale of Americana.

A collection of books, pamphlets, broadsides, MSS., and letters from the library of Joel R. Poinsett (Secretary of War, 1837-41), was dispersed yesterday morning and afternoon by Scott & O'Shaughnessy at the Collectors Club, 30 E. 42 St.

The two sessions realized a grand total of \$8,000. The highest price was obtained at the morning session when one of the rarest Franklin imprints, "The Charter, Laws, and Catalogue of Books, of the Library Company of Philadelphia," printed by B. Franklin and D. Hall, 1757, brought \$760 from G. D. Smith. Another good price at the same session, \$740, was paid by an agent (purchasing for a Philadelphia collector) for a rare pamphlet relating to "Mason and Dixon Line," printed by Benjamin Franklin in 1750. At the afternoon session, the best price realized was \$430, for Thomas Symmes' "Historical Memoirs of the Battle of Piggwacket," Boston, 1725, original edition, which went to L. C. Harter. Mrs. Mercy Warren's "The Adulator, a Tragedy," Boston, 1773, brought \$245 from M. Baugh.

S. H. Austin Armor Sale.

Japanese cabinets of gold and lacquer, ivory carvings and curios from the Orient in the collection formed by the late Mr. Samuel H. Austin, of Philadelphia, were dispersed at the first session of the sale, Tuesday aft., in the American Art Galleries. The 311 lots sold brought a total of \$2,589.50.

For a tusk vase with cover, carved in high relief, with a scene depicting a gathering of Buddhist priests, William Cowen paid \$52.50.

At the second session of the sale, more than

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G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-eight Paintings by George Inness, through May.

American Fine Arts Galleries, 215 W. 57 St.—Fourth annual exhib'n of the Allied Artists of America, May 3 through 26.

Arsley Studios, 110 Columbia Heights, Brooklyn—Loan exhibit of Paintings and Prints by Hokusai, to May 15.

Arlington Galleries, 274 Madison Ave.—New Hope exhib'n from the Corcoran Gallery, Washington, D. C., May 5-31.

American Museum of Natural History, 77 St. and Central Park W.—Exhib'n of ceramics by the Ceramic Society of N. Y., Apr. 25 to May 6.

Arthur Ackermann & Son, 10 E. 46 St.—Early English sporting paintings, from Apr. 23.

Brooklyn Museum—Watercolors by American Artists, to May 1.

Cosmopolitan Club, 113 E. 40 St.—Flowers and Still Lifes, by L. Wright, M. Brownell, M. Foote and Mrs. Forbes Watson, to May 9.

Daniel Gallery, 2 W. 47 St.—Interpretation of the Dances of Isadora Duncan; drawings by A. Walowitz, opens Apr. 21.

Dreicer & Co., 360 Fifth Ave.—Chinese Porcelain.

Durand-Ruel, 12 E. 57 St.—Paintings by Mary Cassatt, to May 5.

Ehrich Galleries, 707 Fifth Ave.—A Gilbert Stuart Washington, two examples of Benj. West, and a portrait of Mrs. Howard Gilman by Henry Inman, to May 7.

Ferargil Gallery, 24 E. 49 St.—Paintings by Nancy Ferguson, Ethel Ellis de Turck and Elizabeth Price, Apr. 23 to May 7.

Folsom Galleries, 396 Fifth Ave.—Paintings by Paul Harvey, to May 5.

Gorham Gallery, Fifth Ave. and 36 St.—Unusual exhib'n of Decorative Sculpture, to May 8.

Grolier Club, 29 E. 32 St.—First editions illustrating the history of English prose fiction, to May 5.

Kennedy & Co., 613 Fifth Ave.—French and Dutch prints, May 1-31.

Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.

Macbeth Galleries, 450 Fifth Ave.—Paintings by American artists, through May.

MacDowell Club, 108 W. 55 St.—The annual exhib'n of watercolors, pastels and drawings, May 3 to 22.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c.; free other days. Special exhibition of painted etchings and engravings of the XIX century, opens Apr. 22.

Milch Galleries, 108 W. 57 St.—Paintings by Thalia Millett, to May 5.

Modern Gallery, 500 Fifth Ave.—Watercolors and drawings by Marie Laurencin now on view.

Montross Galleries, 550 Fifth Ave.—Paintings by group of 10 modern American artists, to May 5.

Museum of French Art, 599 Fifth Ave.—Paintings and sculptures by members, to May 5.

National Arts Club, 119 E. 19 St.—Members sketch exhibit, opens May 3.

New York Public Library—Spring Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissarro, Brangwirf and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc.

Painter-Gravers of America, 26 W. 58 St.—First Annual Exhib't, to May 1.

Photo-Scession Gallery, 291 Fifth Ave.—Paintings Oils, Watercolors and Charcoals by Georgia O'Keeffe, extended for three weeks.

Pratt Institute, Brooklyn—Paintings by Clara Fairfield Perry, and Sculpture by Isabel Moore Kimball, through Apr. 30.

Print Gallery, 707 Fifth Ave.—Japanese prints, extended to May 5.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by H. Harris Brown, to Apr. 30.

Rumsey Sculpture Studio, 152 E. 40 St.—Sculptures by C. C. Rumsey, to May 5.

Satinover Galleries, 3 W. 36 St.—Old Masters.

Snedecor & Co., 107 W. 46 St.—Annual exhib'n of sixteen pictures by Inness, Blakelock, Whistler, Wyant and Homer Martin, Apr. 30 to May 12.

Society of Independent Artists.—First annual exhib'n Grand Central Palace.

Salmagundi Club, 14 W. 12 St.—Annual Thumb Box exhib'n through Apr. 30.

Jacques Seligmann Galleries, Fifth Ave. and 55 St.—Portraits and pictures in watercolors, by Paul Thevenaz, Apr. 27.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Rare blue and white historical china, lustre ware, salt glaze, Lowestoft, Wedgwood, Whieldon and Leeds ware, comprising the private collections of Miss Florence Isabel Chauncey, of Brooklyn, and the late Alfred D. Bernard, of Baltimore. Also a private collection of Oriental porcelains, enamels, Mandarin robes and other objects of interest. To be sold aft'n Apr. 30, May 1 and 2. Exhib'n Apr. 26 to dates of sale.

American paintings and sculpture contributed by artists of prominence in aid of the Relief Fund for the families of French soldier-artists, to be distributed by the "Fraternité des Artistes," Paris, and for account of the New York Allied Bazaar War Relief Funds. To be sold, eve'g May 3-4. Exhib'n Apr. 30 to dates of sale.

English furniture of the 16th, 17th and 18th centuries, belonging to Major Horsfield, of London. Remarkable collection of English samplers, formed by Miss Ella Horsfield, of England. Artistic furnishings and embellishments of the studio of the late James Martin Waters. Antique silver and a large number of rare and beautiful antique Oriental rugs. To be sold aft'n May 3, 4. Exhib'n Apr. 30 to dates of sale.

The completed pictures, studies and sketches, left by the late William Merritt Chase, N. S., the artistic studio effects and his very important collection of ancient and modern paintings by native and foreign artists. To be sold May 15, 16 and 17. Exhib'n May 9 to dates of sale.

Anderson Galleries, Madison Ave. at 40 St.—The remarkably fine Library of the late Colonel Charles L. F. Robinson of Hartford, Conn., embracing Psalters, Missals, Books of Hours, Incunabula, early English literature, French engravings, fine bindings, and an extraordinary collection of Americana. Now on exhibition to the sale Monday aft'n and eve'g and Tuesday aft'n, Apr. 30-May 1. Library of Mr. Thomas Bell of New York, including rarities in English and American literature, and books and autographs from other consignors, including a collection of books on Decoration and Architecture from the library of Paul E. Lindblad and a collection of books on Music and Musicians. Now on exhib'n to the sale on the eve'gs of May 1, 2, 3 and 4.

Old Silver, Sheffield plate, fine old English and Italian furniture, Chinese porcelains, a small collection of oils and watercolors, a very important collection of Egyptian antiquities and pre-dynastic pottery, and many pieces of Lowestoft, from the collections of the late Joseph B. Learmont of Montreal, the late A. W. Essex of Newport, and other owners. Now on exhib'n to the sale on the eve'gs of May 2, 3 and 4.

Americana and rare books in general literature. Scarce Confederate imprints, regimental histories, books on the Indians, rare works on California and the West. On exhib'n from May 1 to the sale on the eve'gs of May 7, 8 and 9.

Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.—Collection of furniture and household furnishings nad paintings from several estates, aft'n May 3-5.

Austin Armor Sale.

(Continued from Page 7)

nese pistols, and XVI century rapiers, were offered at the third session of the sale of the S. H. Austin collection, which took place yesterday afternoon in the American Art Galleries.

For the 182 lots dispersed a total of \$22,559 was yielded, making a total of \$30,004 for the three sessions.

A XVI century German rapier with broad fluted blade inscribed with the names of the twelve Apostles, was purchased by W. W. Seaman, agent, for \$2,000, the highest figure of the sale. The swept hilt of this rapier is carved with figures of horsemen. The hilt was chiseled by Franz and Paul of Torgau, Saxony.

The same buyer secured a XVII century three-barreled wheel-lock dag for \$1,000.

Other sales with names of purchasers and prices follow:

No. 574—Pair wheel-lock pistols, stock of unusual form, from the Magniac collection, London, L. J. O'Reilly.....	\$ 775
No. 579—German XVII century three-barreled wheel-lock dag, with plain half octagon barrels and plain locks, and curious rosette triggers, O. Barnet, agent.....	1,400
No. 615—Pair Italian XVI century wheel-lock dags, from the collection of Grossrath Burki, of Berne, L. J. O'Reilly.....	440
No. 546—German XVI century flask, covered with hunting scenes in relief. The brac is engraved with scrolls and a coat-of-arms, W. H. Harding.....	440
No. 562—Italian XVII century gorget, covred with fine damascening in silver, E. H. Litchfield.....	400

The result of the final session of this sale will be given next week.

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NOTES OF THE ART WORLD.

Ernest Ipsen is painting a full-length standing portrait of Mrs. Walter Edge, the recently deceased wife of Governor Edge of New Jersey. He expects to paint a portrait of the Governor in the near future.

Charles Warren Eaton is holding an exhibition of some thirty pictures at Young's Gallery in Chicago. The subjects include woodland scenes, records of Lake Como and Bruges. At his studio, 318 W. 57 St., he is about completing a large landscape which will be placed as a decoration in a residence now building.

Norwood MacGillivray has sold several of his classic nudes to private collectors. His picture, "Maybe," sold at the recent Salmagundi Club annual sketch sale tied with a landscape by Guy Wiggins in fetching the highest price of the sale, \$275. He will soon go to Monterey, Mass., where he will teach for the summer in the Berkshire School of Art.

The annual exhibition of oils, watercolors and pastels, by the Portland Society of Art, is now on in the Sweat Memorial Museum in Portland, Me.

William J. Whittemore has recently painted the portrait of Mrs. Benjamin Parker and a full-length presentation of Master Talcott Bates in outdoor effects with a background of XVIII century English design. At his studio, 318 W. 57 St., he has completed several portraits and miniatures.

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Helen Watson Phelps gave a reception
at her Sherwood studio recently to the
friends of Mrs. Augusta McCurdy, whose
portrait she has just completed. She
is now painting a half-length of Miss Ella
Demuth.

Victor D. Hecht has painted several por-
traits at his Sherwood studio, among them
two presentments of well known men.

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Carroll Beckwith who spent the season in
Santa Barbara, Cal., made a brief stay in
San Diego, and is now in San Francisco,
where he will have a little exhibition at the
Vickers, Atkins, and Torrey galleries. He
will return to New York early in May.

Carroll Brown has left his Sherwood
studio for Rochester, N. Y., where he
will paint for about a month, when he will
go to his summer studio at Cragmore for
the summer. Friends of this artist will be
glad to learn that his mother, who has
been seriously ill with pneumonia, is hap-
pily recovering.

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John Ward Dunsmore is painting
sketches in color to illustrate a lecture to
be given at the Historical Society next
week by W. J. Calver. Among the subjects
is a large canvas showing the British Camp
at Dyckman's in 1778. The other composi-
tions are also records of the Revolutionary
war.

Jane Freeman has recently completed an
unusually fine portrait of Rabbi Joel Blau of
New York, who will leave for Rochester
next week, where the portrait will be exhib-
ited. At her Carnegie Hall studio she has
also recently painted a three-quarter-length
portrait of Miss Elizabeth Freeman, the
noted suffragist.

Andrew T. Schwartz left N. Y. recently
to spend some time painting at Bellows
Falls, Vt. He expects to paint some snow
scapes and will wait also to get some early
spring records.

A portrait of Mrs. William Cumming
Story, retiring president general of the
Daughters of the American Revolution,
painted by J. Campbell Phillips, was un-
veiled in Continental Memorial Hall, Wash-
ington, last Monday at the opening session
of the 26th Continental Congress of the
order. Mrs. Martha Phillips, wife of the
artist, sang patriotic airs.

H. Bolton Jones, N. A., when interviewed
at his studio, 33 W. 67 St., showed a charm-
ing spring landscape on which he was
working. He and his brother, Francis C.
Jones will go to South Aigremont in May.

Everett L. Warner, A. N. A., has been
working almost entirely recently on New
York City scenes. Several of these will be
placed on exhibition soon at the National
Arts Club. A number of his sketches are
to be seen now at the Salmagundi Club.
Mr. Warner recently held a successful ex-
hibition at Dartmouth College.

Japanese Color Prints.

The collection of Japanese color prints
formed by Mr. Haswell C. Jeffery, of New
York, will be placed on view at the Wal-
pole Galleries, 10 E. 49 St., Monday, prior
to dispersal on Friday evening.

The artists represented include Hiroshige,
Hokusai, Utamaro and Toyokuni.

A Figure by Renoir Sold.

It is announced from Paris that the Mu-
seum of Christiania has just purchased from
Marie Dieterle, the well-known French ac-
tress, a very important nude figure by
Renoir.

An exhibition of French and Dutch prints
will open at the Kennedy Galleries, 613
Fifth Ave., May 1, and will continue
through the month.

The F. R. Halsey Print Sale.

The sale of the Frederic R. Halsey col-
lection of prints was continued Tuesday
night, in the Anderson Galleries, when nota-
ble examples of the work of XVIII century
French engravers were dispersed.

For the 226 prints sold a total of \$2,119.50
was yielded.

For "Retour de la Promenade," stipple and
line engraving by L. J. Allais, after Boilly,
Max Williams paid \$250, the highest figure
of the sale.

No. 107—"L'Optique," stipple and line engrav-
ing by F. Cazenave after Boilly. Kennedy & Co.,
\$160.

No. 125—"Separation Douloureuse," stipple and line engraving by
C. Noel, after Boilly; R. Ederheimer, \$120.

No. 139—"J. E. P. Boinvilliers," etching fin-
ished with graver by N. Ponce, after Boilly; E. F.
Bonaventure, \$62.50.

At the second session of the sale on Wed-
nesday night the 228 prints brought a total of
\$1,029.

Ferdinand Meder paid \$50 for a portrait of
Bossuet, by De Grateloup, and Max Wil-
liams secured "Adrienne Lecouvreur," a
print by the same engraver for \$40.

French XVIIIth century prints were dis-
persed at the third and concluding session
of the sale on Thursday evening.

For the 231 prints sold a total of \$4,000.75
was netted, making a total of \$7,149.25
realized from the three sessions.

A total of \$377,264.25 has been yielded
from the Halsey print sale to date.

Interest in the sale centered in the well
known "Monument du Costume Physique
et Moral," with 38 etchings finished with
the graver by the noted Jean Michel Mor-
eau, after drawings by Freudeberg, which
brought \$2,925, the top price of the evening
from Mr. George D. Smith. This is the
second edition of "Le Monument du Cos-
tume." The first series with the engravings
after the drawings by Freudeberg was
published in 1774. In 1775 S. Prault bought
the plates and a second issue was printed
with his imprint.

In 1789, at the time of the French Revolu-
tion, the plates were sent to Germany.

This copy contains all the plates, with
two exceptions. The volume is bound by
Petit in full crushed maroon levant, with
gilt ornaments on the back.

Sale of Historical China.

A collection of historical china, Oriental
art objects and textiles, is now on exhibi-
tion at the American Art Galleries, prior
to dispersal on Tuesday and Wednesday
afternoons.

The specimens are from the collections
of Miss Florence I. Chauncey of Brook-
lyn, and the late Alfred D. Bernard of Bal-
timore. In the collection are the "Baltimore
and Ohio" plates, the "Ruins of the Mer-
chants' Exchange, New York," Gilpin's
"Mills on the Brandywine Creek," the "City
Hall" of New York, the "Franklin Library,"
of Phila., the "Charleston Exchange," the
ship "Cadmus," that brought Lafayette to
America, and other interesting pieces. The
statuettes in Staffordshire ware include
"Uncle Tom," "Little Eva" and "Benjamin
Franklin."

There are also a set of plates with the
"Syntax" decorations and several designed
by Sir David Wilkie. The Oriental ob-
jects include small Chinese snuff bottles,
carvings and statuettes.

Sale of Books and Letters.

A collection of rare books and letters
including duplicates from the library of
Mr. A. B. Spingarn, of New York, has been
placed on exhibition in the Walpole Gal-
leries, 10 E. 49 St., prior to sale at auction
on Tuesday morning, May 1.

The books include Stevenson's "Deacon
Brodie," with his Ms. corrections, Bacon's
"Advancement of Learning," 1605, and first
editions of Dickens and Thackeray. In the
collection are also autographs and manu-
script by Stevenson and Robert Browning.

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